

With Challenge and Support: Integrating Skills, Language and Content in a Literature Unit in EFL for Japanese Learners

著者	Zenuk-Nishide Lori
journal or publication title	Annals of foreign studies
volume	90
page range	53-76
year	2015-12-22
URL	http://id.nii.ac.jp/1085/00001831/

With Challenge and Support: Integrating Skills, Language and Content in a Literature Unit in EFL for Japanese Learners

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Abstract

This chapter is a case study describing the rationale and design of curriculum materials that were developed to offer both challenge and support for a four-skills integrated literature unit to build high beginner to low intermediate Japanese EFL student's communicative competence. The unit designed for first year high school students in a Japanese high school's partial-English immersion course included Baum's (1900) novel, "The Wonderful Wizard of Oz", and the film produced by Metro-Goldwyn-Mayer "The Wizard of Oz" (1939). A team of teachers¹ sharing the teaching of the four macro-skills built both content and language teaching into the unit curriculum, drawing on social theories of learning and language. The approach to content-based learning using authentic texts is believed to provide a constructive alternative to the modified Japanese Ministry of Education, Sports, Culture, Science and Technology (MEXT) EFL texts, which have limited opportunities for the development of communicative competence.

1. Introduction

This Japanese high school's (HS) English Partial Immersion program's belief is that students must engage with different genre of authentic texts, and the challenge for the teachers is to support them through mediation or scaffolding where and when it is necessary. As Bailey and Butler (2002, p. 7) state, "it's the "ability to synthesize relevant theories of learning and language, and draw on these to articulate the nature of

¹ I would like to acknowledge the team of teachers who worked with me on this project: Quentin Durning, Renee Hawkins, Ronald Sabatini, Richard Nigh, Christopher Kelen, John Henry, Rodney Ray, Andrea Paul, Eton Churchill, Angus McGregor, and Nathan Jones. Permission was granted to use materials for research purposes. At the time of the class, the students signed a general waiver to grant permission for the showing of their works in research contexts. The identity of the school has not been revealed and care has been taken to ensure that the identity of student who created the student works shown in Appendices F to I has been protected.

curriculum challenges, including the nature of academic language of that curriculum”, to provide the context for pedagogical practices to become possible. Assumptions in this HS’s course of study draw on the work of Vygotsky’s (1978) that learning is social in nature, and that the teaching learning relationship is a dynamic one, where new knowledge is constructed in the interactive process that occurs in the context of learning.

Hammond (2006, p. 271) explains that while students are “grappling with the demands of academic language, insights into educational genres, their patterns of rhetorical structures and predictable patterns of grammatical and lexical features are crucial.” Through systemic functional linguistics (SFL) theory, insights into patterns of overall text organization and cohesion are provided along with understandings of the relationship between rhetorical structures of specific genres, and the language choices that realize those different stages in the genre (Halliday, 1976, 1978, 1994; Martin 1993; Unsworth 2000). Language choices through SFL are addressed at the level of the whole text, in terms of grammar and vocabulary. Therefore, choices made by the speakers and writers are constrained by the context in which they speak and write. As Baynham (1993) points out, the SF theory also implies that academic language learning is not linear but involves “functional diversification, an extension of the learners communicative range”.

Theoretical perspectives of Vygotsky and Halliday informed how the HS teachers designed the curriculum where doing literature in English was not separate from doing the language of English literature, where language is identified and taught in an explicit way to students. There was a double field focus throughout the unit with the teaching of content being interwoven with the teaching of and about language.

2. Context and rationale

The HS partial immersion course annually had one to two integrated literature units. The reason for this is literature expresses the human condition and as Carter and Long (1991, p. 30) state “effective and confident reading of literature is closely connected with a readers ability to relate a text to his or her own experience”. This unit was the first for the 15-16 years-olds with Japanese as their L1.

The students had been learning English for three years starting in junior high school (JHS) with 4 lessons per week. To enter the HS’s partial English immersion program, they were chosen after a competitive selection process that required them to demonstrate their academic abilities in all subjects including an English grammar,

reading and listening dictation exam in addition to an interview in Japanese and English with a group discussion in Japanese. The average of their paper based TOEFL scores was 390 and they were highly motivated.

Their JHS English classes were taught mostly in Japanese, with a focus on grammar and reading taught through “yakudoku” (translation) (Gorsuch, 2001). The students did not have good control over informal spoken informal English and needed support with formal registers of spoken English and with the literacy demands of specific content areas (Cummins, 2000). Additionally, they needed to develop critical and analytical approaches to reading in order to engage with tasks including writing of specific academic genres. They required support to be able to move between informal and formal oral registers in order to explore concepts related to the content in the curriculum they were studying in addition to grammatical features.

One of the goals in the three-year EFL content-based program at a Japanese HS was to have students read a novel intensively as part of a integrated skills unit that had not been modified. As Zenuk-Nishide and Tatsuki (2012) mention in the HS program:

...authentic texts are chosen and activities are made to map onto a three-year syllabus. Commercial ELT workbooks for authentic literary texts are not available for EFL programs that have different levels of learner proficiency. Literary texts curriculums in the L1 are available on the Internet from a number of sources with activities that can often be adapted and scaffolded. L1 materials also serve as a benchmark for the imagined community that our students would like to be a part of. Teachers who collaborated to make the units of study in the HS have strong feelings of empowerment, ownership, belonging and responsibility and they are given time for materials development. However, these customized curriculums have little influence outside of their school community. As this is a private school the course is used as a marketing tool. (p. 299)

The belief was that the teachers could scaffold students’ understanding, and enable them to participate using academic discourse. The students in their first year of HS, had eight hours of English per week as part of their integrated skill course of study that were planned and taught in 6-week units by a team of native English teachers from the United States, the United Kingdom, Australia, Canada and the United States with master’s degrees in TESOL or literature. The unit teams were made up of three teachers and are designed so that someone on the team remains to provide institutional memory the following year. At the end of the year, the English native speaking homeroom

teachers always move with their class to the next grade. One homeroom was divided in half for listening and reading classes and in 3-sections for writing and speaking. In all of the classes, all of the skills were used with the one focused on. The classes were conducted in English, unlike the 4-classes per week students had following the required MEXT guidelines and textbooks, where the classes were taught in Japanese.

Before the literature unit, students had completed two 6-week units of study, “Me and My World” and “Fairy Tales, Myths and Legends”. In the “Fairy Tales, Myths and Legends” unit the curriculum explored natural phenomena, origins of life, cultural customs, values, and beliefs, religious customs, human strengths, weaknesses and lessons for life. In the unit they studied characters, plot, setting, theme, events, real life all ages problems based on real life events, setting is every time.

For every reading, students mapped the story elements, the characters, the setting, plot and attributes for good and evil. Students learned about the story structure and had to demonstrate comprehension by identifying beginnings, middles, and endings in familiar stories at the beginning of the unit to unfamiliar at the end. They learned how to sequence a story through outlining and began to use sequencing words (*first, after that, then, next, and finally*) when they retold stories orally and through writing.

Students applied what they learned about the structure of fairy tales, myths and legends by using familiar plots, characters, plot devices, and elements from this genre to creating their own stories. Also, they wrote alternative endings to stories. Students did process writing by prewriting, drafting, and revising.

Once they wrote their stories, they retold them in speaking classes. In this unit, each speaking and writing section took a familiar Japanese legend and wrote play. Once the legend was written they practiced and preformed their plays both as reader’s theatre and also acted it following the incorporating gestures, tone of voice and sounds they had included in their script. In listening classes, they watched video on legends and mapped the stories according to the elements; along with listening to their teachers tell stories, illustrating them to show their understanding. Once they heard a story, they retold the story in groups and then alone. They also had to have an understanding of the themes and be able to articulate it both in writing and speaking. The repetition of mapping stories repetitively in all of the skills was carried over to the next unit where they read a novel.

To fully appreciate what students were expected and able to accomplish in this course, consider and compare the requirements of students who are taught through the use of MEXT approved textbooks. In Japanese MEXT approved texts, (based on the

author's own experience as a team member creating a MEXT approved textbook series), repetition of grammar, vocabulary, discourse markers and rhetorical devices are not a part of the design. The HS MEXT texts increase in length from 400 words to about 800 words over the period of three years.

Teachers are led to assume that grammar is introduced according to difficulty, but there is only anecdotal evidence of this. It should also be noted that over the past 50 years, there has been a huge decline in both vocabulary and grammar taught at both the middle and high school levels (Takahashi, 2005, p. 45) with fewer than half as many grammar points are taught per semester now as were taught in the 1950's (Otsu, 2005, p. 42). Furthermore, as comparative research has indicated, "MEXT authorized texts are clearly not designed for CLT" (Zenuk-Nishide & Tatsuki, 2012) despite MEXT expectations for students to learn to communicate. The follow sections describe in more detail this program by looking at the learning activities developed for each of the four integrated skills.

3. The 'Wonderful Wizard of Oz' unit

The goals of this literature unit on the Wizard of Oz were:

- To continue applying what they learned in the past two units.
- To read an authentic novel and have the students use their novel in class discussion.
- To develop an understanding and appreciation of The Wonderful Wizard of Oz by reading and listening, reflectively and analytically.
- To assist students to develop control over writing chapter timelines and summaries, character sketches and essays including rhetorical structure and language features of the genre.
- To perform a musical based on the movie "The Wizard of Oz".
- To have the Japanese English teacher, teach the unit grammar on conditionals and modals in the MEXT authorized text, and incorporate that into the four skill assignments.

3.1 Reading

The students each had a copy of the 24- chapter novel, "Wonderful Wizard of Oz" by Frank Baum. In the "Wonderful Wizard of Oz" as Table 1 shows, there are 2359 different words used in the text, with a total of 39,392 words.

Table 1. Vocabulary Profile of The Wonderful Wizard of Oz

Words in the Text (Types)	39392
Different words in the text (Tokens)	2359
Tokens per Type	16.70%

Therefore students have many opportunities to meet the same word. Much of the same vocabulary is heard in listening class, read and spoken in speaking class, and written about.

Table 2 shows that most of the words are the most commonly used 1000 words that students need to meet in their different forms.

Table 2. Word Frequency level: Families, Types and Tokens

Frequency Level	Families (%)	Types (%)	Tokens (%)
K-1 words	641 (59.39)	1136 (48.16)	33429 (84.86)
K-2 words	450 (40.29)	632 (26.79)	2799 (7.11)
AWL	26 (2.33)	28 (1.19)	52 (0.13)
Off List	N/A	655 (27.77)	3111 (7.90)

It can be seen that 91.97 % of the words are in the most used 2000. They are among the most important words students need to learn and be exposed to repetitively in different skills (Nation, 2001; Schmitt, 2010). Many of the off-list words include proper names for example “Dorothy” was used 365 times and places like “Kansas”, 51 times. The academic words that they encountered are among the most used; therefore they are seen as necessary for students to learn.

The students also refer to the Raymond Murphy article in Longman’s “Essential Grammar in Use” throughout their three years in the course. In this unit, the teacher discussed modals, adverbs and adjectives in the “Grammar in Use” text when they appeared in context following a genre approach. Furthermore, at the same time the Japanese English teacher collaborated, using the MEXT text in Japanese, taught units with these grammatical structures. Students do the pattern drills and then try to develop an awareness of the structures being used as they read in context.

Each of the chapters for reading class followed the same three types of post-reading tasks: “Comprehension” followed by “Structures” and “Vocabulary Building” (Table 3; Appendix A). To ensure that students are reading their novels in

English and not a Japanese translation, students highlighted where they found their answers to complete their tasks. All of the reading tasks were related to the chapter and this is different than the MEXT approved texts where the activities are mostly unrelated to the reading.

Table 3. Reading Activities and Tasks

Activities	Tasks
Comprehension	True/ False Answering questions Synonyms Referents Ordering
Structures	Modals Adjectives to make adverbs Adverbs Referents Using semicolons
Vocabulary	Adjectives, adverbs and nouns Words describing characters Derivational affixes (less) Writing definitions/matching definitions Putting vocabulary into sentences

The directions are all given to the students in English, whereas most directions in MEXT texts are in Japanese or in the L1 and L2 (Nishide & Tatsuki, 2012). Students in class use their novels to discuss the questions and continue reading. When they worked in groups, teachers put key formulaic phrases on the board for students to follow as they discuss. These included:

- What did you think about question ____?
- Do you agree? disagree?
- I thought/ I put/ I wrote.....
- Where did you find that?

Students started the unit of study after first term exams in July, one week before summer holiday. During that week, teachers outlined the reading tasks and activities (26 pages) and how to write a timeline and summary for the first 9 chapters in writing

class. Everyone completed Chapter 1 before the holidays. After the holidays, students read 2-3 chapters per week. Some of the students reported they read the whole book over the holidays because they loved the story. One student even wrote a timeline and summary for each chapter.

3.2 Listening

The unit teachers as a team prepared a 26 page listening workbook based on the MGM/IA Family Entertainment Video, “The Wizard of Oz”. They created original materials in 1989. After the completion of the unit, the materials went through a review process for the next unit team to implement. The movie was divided into 7 parts with worksheets. The first listening class began after the summer holiday when students had completed the first nine chapters of the novel for homework.

Before class they need to study the vocabulary from a vocabulary list of about 13 words that begins each part. The English word or phrase is followed by a Japanese translation and then a sentence about the Wizard of Oz is written. For example from Worksheet 1, “rainbow 虹 After it rained, I saw a beautiful rainbow” (Wizard of Oz Listening Workbook, p. 1). There were many types of tasks requiring different responses (Table 4). Students tested one another orally on the vocabulary one saying the Japanese word and their partner remembering the English word at the beginning of each class.

Table 4. The Wizard of Oz Listening Tasks

Listening Tasks	Response
Choose synonym	Read & circle
Listen and write what the speaker said with/out cue	Read & circle or write
Ask partner comprehension questions	Read & Speak
Ordering what was said	Number
Song cloze	Write & word
Part of speech	Write the word
Who was the speaker	Write the character
Orally summarize using key vocabulary	Read & speak
Rising or falling intonation	Listen, read & write
Cloze summary	Remember & write

The students watched the video in class with the teacher, as the school did not have equipment for each student to have self-access to do the listening activity tasks. The materials makers indicated the place on the video for viewing. For example for question 1 on *Wizard of Oz* Worksheet 1 (p. 1):

The movie starts with Dorothy running home with Toto (0:00-0:29) She seems to be running away from something. She stops and says:

Dorothy: She isn't _____ yet Toto. Did she _____ you?

- | | | | |
|-----------|----------|---------|------------|
| a) came | c) going | e) hurt | g) hitting |
| b) coming | d) gone | f) hit | h) hurting |

Many of the questions require the students to listen to what was directly said as indicated above. Other types of questions are related to vocabulary. For example on Worksheet 1 (p. 2):

The expression "Use your head" means _____.

- | | |
|----------------|----------------|
| a) think | c) be careful |
| b) don't think | d) act quickly |

Another question includes being able to listen and write some of the words of the songs that will be sung in the musical in speaking class in a listening cloze (See Appendix A). The song is presented in the worksheets as it appears in the movie.

Somewhere Over the Rainbow's", directions are:

Listen to Dorothy sing the song and write in the words that you hear. If you are having a hard time hearing some of the words, look at the words in the box. They may help you" (p. 2). The words that are used are put in a box above the song.

The cloze for the whole song begins with:

"Somewhere over the rainbow, way up _____.

In listening class students listened for the songs "Somewhere Over the Rainbow", "We're off to see the Wizard", "Follow the Yellow Brick Road", and "Ding Dong the Witch is Dead" in cloze exercises. This activity is also for the speaking class where some of the songs are part of the musical. All of the students sing the songs as a chorus. Songs are good for building intonation and pronunciation. The songs also convey a message in a context that has emotion and feeling when they are connected to the narrative in the film.

Other question types require the students to ask each other and answer:

Now talk to your classmates. Take turns asking and answering questions. Use very short answers, e.g. "No, she doesn't"

1. Does Miss Gultch like Toto?
2. What did Toto do to Ms. Gulch?...
3. 5. Who says "you can't... you mustn't"?...
4. Who puts Toto in the basket? (p. 5)

Also there was listening to direct speech without vocabulary cues:

Listen to Professor Marvel talk about Aunt Em and fill in the blanks 11:00-13:04

Dorothy: That Aunt Em.

Professor Marvel: Her name is Emily.

Dorothy: That's right _____ she doing?

Professor Marvel: Well I can't _____ see. Why _____ crying.

Someone has _____ her. Someone has just about broken her _____.

(p. 6)

There are also sections where the students to summarize what is happening in the video to each other with vocabulary support.

Watch the video and tell a classmate what is happening in the video. Take two-minute turns. Here is some vocabulary that could help you. (13:05-15:08 and 15:08-17:21)

Part 1

Storm	Winds	Farm	Twister	Horses
Wind is blowing hard		Storm cellar		Pick up Toto
Aunt Em calls for Dorothy		Go down to the cellar		
Dorothy returns	Door flies off		Aunt Em is worried	
Dorothy pounds on the cellar door			Dorothy calls for Aunt Em	

Tasks also include putting the sentences in the correct order:

Put the sentences in the correct order. Number them from 1 to 10
(54:00-57:30)

_____ Oh maybe that'll help. Oh, but it couldn't help...
 _____ It's beautiful, isn't it? Just like I knew it would be!...
 _____ Curse it! Curse it! Somebody always helps that girl. (p.18)

Some include paying attention to parts of speech or the identity of the speaker:

Fill in the missing adjectives (1:10-1:10:45)

Small great meek powerful

Oz I am the _____ and _____. Who are you?

Dorothy If you please I am Dorothy, the _____ and _____ (p. 20)

Here is a conversation, who are the people speaking? Write their names next to their lines. (1:36:12-1:37:05)

Name	Sentences
_____	Oh, will you help me? Can you help me?...
_____	What have you learned Dorothy?....
_____	I should have felt it in my heart... (p. 25-26)

Another style of tasks that increase in difficulty include:

(48:30-50:07) Fill in the gaps, write the name of the speaker, and match the following adjectives: sad upset angry furious

Name	Adjective
_____	_____ What did ya do that for? I didn't _____ him....

(p. 16)

Each Listening Worksheet ends with students completing a summary that has been closed using vocabulary they have heard (See Appendix B). Students at the end of the unit like the activity of pointing out similarities and differences between the novel and the movie. Structures for similarities and differences are studied in another unit so differences are listed.

3.3 Speaking

In speaking class students practiced and performed a musical of the Wizard of Oz. The teachers wrote the musical and adapted it yearly with an equal number of scenes

and parts for each class (Appendix C). Each scene has about 20 turns that included characters and narrators and each class had three consecutive scenes. Narrator parts were written and sometimes character spoke together. There were 9 different Dorothy's so the students had props that designated who the characters were. Dorothy had a stuffed dog, Toto and an apron and shoes that were passed on to Dorothy in the next scene.

The drama activity enabled students to take different and active roles in the classroom interaction between teacher and student, and student and student. The goal was the performance and they always took responsibility for their own learning. The musical was performed for the seniors who had also done the play and over the years, it became a course tradition. When a class was not on the stage acting their scenes, they were part of the audience.

All of the students sang three songs "Ding-Dong! The Witch is Dead", "We're off to the Wizard", and "Over the Rainbow using the music by Harold Arnold and the lyrics by E.Y. Harburg. Students volunteered to play the piano or accompany using other instruments and everyone was required to memorize the lyrics. The three classes met periodically during class to practice singing and doing the choreography for the songs, after understanding the words and practicing in their own classes. Teachers directed the play and students memorized their lines and acted. Students spend time explaining how their characters lines are expressed and the teachers use adjectives that students have been learning in listening and writing to express feelings. As the play was being directed, there was a lot of TPR being used. Students also were asked how they want to improvise, decide on props and have autonomy and decision making power in the process.

This was the first time that they collaborated with the other speaking sections. In the course, there was a musical every year done in the same way connected with a novel, so it was really important to keep the students highly motivated. There was no budget for the musical and the play was done in a hall or large room with a piano and some microphones were used. There was a dress rehearsal for two classes prior to the showing.

For group discussions about the musical, they were teacher led or student-led, with teachers putting formulaic language on the board to help with the discussion. Formulaic speech included how to give opinions, ask for opinions, agree, disagree and add or change what is being proposed.

The class had to reach consensus on a number of issues the teacher or other

students proposed. For example they had to decide what part they wanted to do and tell everyone why, then get group consensus. Students also read and helped each other out when they forgot their lines during practice.

The students in junior and senior high do not do drama as a part of their academic curriculum. It is done with events such as school festivals or in drama clubs. Seeing how other classes interpret their parts and who plays what role is interesting. For the seniors who come to watch the final performance, they see others playing the parts and scenes that they played and it brings back memories. It is good community building as the student doing the musical study abroad together for three months at the end of the year. Therefore it is important for everyone to cooperate and resolve conflicts. It is important to start, and work through a project together until there is a final product.

Drama allowed students to play with language; question; give, accept, request feedback; and argue as each group of students made the scenes their own; taking ownership. Language learning was socially constructed throughout the project. For their speaking exam, students use their essay from writing and tell it as a story, “If they met the Wizard of Oz, what would they ask him?”, or they describe the character that they wrote about.

3.4 Writing

In the writing class, students wrote both efferent and aesthetic responses. Many and Wiseman (1992) and Rossenblatt (1991) point out efferent tasks focus on the factual information including analysis of character, setting and plot assignments and the structure of the language. On the other hand, the aesthetic requires students to concentrate on personal thought, feelings and use their imagination. Many and Wiseman (1992) state students responding actively to literature live “the experience created through the personal transaction of the text” (p. 252). Students in this literature unit assembled their first writing portfolio, which included a timeline for each chapter along with a chapter summary, and two essays (a character sketch and If you could meet the Wizard of Oz, what would you ask him and why?) The latter question was developed to incorporate the conditional and modals that were present in the novel (Appendices D, E & F) .

The students had to make outlines for their essays and were expected to draft. In Japanese junior high schools, they did not write more than a sentence at a time or they copied text. Therefore they started to write extended text when they started high school where they were introduced to paragraph and essay writing. In this unit they were

writing their second essay and character sketches in the format, they had written in previous units. In this unit with the character sketch, the students are expected to use examples from the story, adjectives and adverbs in their description (Appendix G). One of the goals was to build fluency in writing, and for the teachers to isolate the reoccurring errors to target in later units. If the teachers correct all of the errors, then the students lose confidence in writing what they want to communicate.

4. Conclusion

In this chapter, I have outlined how high challenge and support for integrating curriculum content with the academic language of that curriculum content; the teaching of and about academic language; and language across the different registers. Communicative language teaching and teaching literature can be taught together. Students began reading and writing before they had listening and speaking classes. They all increased confidence in their reading and performance of the play and choices they made in terms of characters and ideas to write about in their portfolio. Students at the beginning of the unit are always overwhelmed with the length of the text but soon realize that reading becomes easier after the first few chapters and the film follows what they have read. The students' weakest skill was writing, as it was underdeveloped in JHS.

Many teachers wondered if spending so much time on a play where students are saying the same lines over and over is helping their communicative competence. They do not realize that the practicing takes place in a social context where there is naturally reoccurring interaction between the teachers and students and among the students. Research needs to be conducted on the interactions that occur between teacher and students playing key roles in mediating the cognitive and linguistic socialization of students into the common knowledge of educational discourse through literature being taught across the skills (Mercer 1994, 1995). Students were very proud of their illustrated writing portfolios; while some non-native teachers of English believed that the teacher should have edited all of the student drafts so that they would be error free. It was important that students thought of themselves as "writers", not wanting to be writers. This student is now working in management for Amazon in the United States and she still reminisces about the Oz Unit 21 years later. The students before they started the unit could not imagine reading and listening both extensively and intensively and enjoying it. They never imagined they would be doing a drama in English in 6 weeks or writing and illustrating their own portfolio up to 40 pages in 9 weeks with

summer holidays included. Teachers and students responded with enthusiasm to this unit and it had a place for many years as one of the milestones in first year.

5. Epilogue

A word of thanks should be given to the teachers who built this unit of study along with the author: Quentin Durning, Renee Hawkins, Ronald Sabatini, Richard Nigh, Christopher Kelen, John Henry, Rodney Ray, Andrea Paul, Eton Churchill, Angus McGregor, and Nathan Jones. I remember the first draft of the materials was started when the first year teachers and students were together at spring camp. Teachers worked together when students were “supposed to be sleeping.” They all were sitting on tatami reading the novel, and thinking about how the text for their designated chapter was written and what needed to be focused on in the materials. In those days there were no integrated skill literature materials for EFL. I remember approaching some publishers and they said there was no market. Over the years in this course, this merry group of teachers and others that followed wrote integrated materials for more novels than I have fingers to count.

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Appendix A: Reading: Comprehension

The Wizard of Oz Chapter 4

A. Comprehension

I. Put the following sentences in order as they happen.

- _____ The Scarecrow told Dorothy how he was made.
- _____ They were stumbling along in darkness.
- _____ Dorothy fell into a sound sleep in a cottage.
- _____ They stopped for lunch by the roadside.
- _____ As they were walking, the Scarecrow fell into the holes in the hard brick.
- _____ Dorothy told the Scarecrow about Kansas.

II. True or False. Put a T next to the sentences that are true and put an F next to the sentences that are false.

- _____ The Scarecrow is never hungry.
- _____ Dorothy ate fruit and straw for lunch.
- _____ Falling on the bricks hurt the scarecrow.
- _____ The Scarecrow has had a long life.
- _____ The Scarecrow was made by a farmer.
- _____ The Scarecrow is made of straw.
- _____ The Scarecrow was made to protect the rice field.
- _____ A cottage is a small house built of logs and branches.
- _____ The scarecrow is never tired.
- _____ The Scarecrow was successful at scaring the crows away.

III. Comprehension questions.

1) Why did the Scarecrow fall on the bricks? _____

2) What are three things that make the Scarecrow different from Dorothy? i) _____

ii) _____

iii) _____

3) How did the farmer make the Scarecrow? _____

Appendix B: Reading: Structure

B. Structures

I. In the sentences below, there is a word in *italics*. What other word do these words refer to? In the blank, write down the word that means the same thing as the word in *italics*. You will need to look in your book.

Example: "*It* was gingham, with checks of white and blue." - p. 16 - the dress

1. "'*They* surely will never do for a long journey, Toto,' she said." - p. 17 - _____
2. "*They* would be just the thing to take a long walk in, for *they* could not wear out." - p. 17 - _____
3. "*Each* was round, with a big dome for a roof." - p. 18 - _____
4. "When she had tired watching the dancing, Boq led her into the house, *where* he gave her a room with a pretty bed in it." - p. 20 - _____
5. "'If *you* will please take away the pole I shall be greatly obliged to *you*.'" - p. 22 - _____
6. "*He* smell around the stuffed man as if *he* suspected there might be a nest of rats in the straw." - p. 24 - _____
7. "'*I* shall not mind it, for *I* can't get tired.'" - p. 24 - _____

II. With the chapter 2 worksheet, you started doing some work with words like might, should, can, could, would, shall, will, etc. In chapter 3, there are also many examples of these words. Read the sentences below and complete the sentences.

Example: "'I wonder if they will fit me,' she said to Toto."

1. "They _____ just the thing to take a long walk in, for they _____ not _____ out." - p. 17
2. "The country here is rich and pleasant, but you _____ through rough and dangerous places before you reach the end of your journey." - p. 20
3. "This worried Dorothy a little, but she knew that only the Great Oz _____ her get to Kansas again, so she bravely resolved not to turn back." - p. 20
4. "If you _____ please _____ away the pole, I _____ greatly obliged." - p. 22
5. "'I cannot tell,' she returned, 'you _____ with me, if you like.'" - p. 23
6. "If Oz _____ not _____ you any brains you _____ no worse off than you are now." - p. 23
7. "'I don't mind my legs and arms and body being stuffed, because I _____ hurt.'" - p. 23.
8. "I _____ not _____ it, for I _____ tired." - p. 24.

Appendix C: Reading: Vocabulary

C. Vocabulary

I. Adjectives, adverbs and nouns often share the same root. That is to say that there is part of the word that looks the same. Frequently, you can form the **adverb by adding -ly to the adjective**. You can also form the **noun by adding -ness to the adjective**. Complete the chart below by forming the adverb and noun from the given adjective.

adjective	adverb	noun
sudden	<u>suddenly</u>	<u> </u>
tight	<u> </u>	<u>tightness</u>
fierce	<u> </u>	<u> </u>
hard	<u> </u>	<u> </u>
sad	<u> </u>	<u> </u>
swift	<u> </u>	<u> </u>
thoughtful	<u> </u>	<u> </u>
loud	<u> </u>	<u> </u>
happy	<u> </u>	<u> </u>
bright	<u> </u>	<u> </u>
great	<u> </u>	<u> </u>

II. Sometimes adjectives, adverbs and nouns share the same root, but the nouns are not formed by adding -ness. These nouns are different. Can you guess which nouns go with the adverbs and adjectives below?

adjective	adverb	noun
heartly	heartily	<u>heart</u>
easy	easily	<u> </u>
<u>careful</u>	carefully	<u> </u>
terrible	terribly	<u> </u>
silent	silently	<u> </u>
safe	safely	<u> </u>
<u>anxious</u>	anxiously	<u> </u>

III. Use the words in Part II to complete the sentences below.

- The Tin Woodman wants to ask Oz to give him a .
- Dorothy ate lots of nuts, some bread, and some water. She was full because she had a meal.
- The Lion measured the distance in his mind.
- The Lion is afraid of falling. He doesn't want to hurt himself.
- Dorothy laughed at the awkward way in which the Scarecrow picked up the nuts. She laughed out loud.
- If the Tin Woodman could chop down a tree, then the travelers could walk across the gulf .
- The Lion and the Scarecrow jumped across the gulf and landed on the other side.
- The Lion waited in when he saw the travelers coming. He wanted to surprise them.
- "But what will protect Toto?" said Dorothy .
- When the travelers saw the Kalidahs they were very worried. They were full of .

Appendix D: Listening: Cloze Summary

WIZARD OF OZ LISTENING

6. Watch the video and tell a classmate what is happening in the video. Take two minute turns. Here is some vocabulary that could help you. (13:05 - 15:08 and 15:08 - 17:21)

Part 1

Storm	Wind	Farm	Twister	Horses
Wind is blowing hard	Storm cellar	Pick up Toto		
Aunt Em calls for Dorothy	Go down into the cellar	Aunt Em is worried		
Dorothy returns	Door flies off	Dorothy calls for Aunt Em		
Dorothy pounds on the cellar door				

Part 2

Window flies off	Window hits Dorothy in the head	In the window
Dorothy is knocked out	Cyclone picks up the house	
Dorothy wakes up	Dorothy looks out	Dorothy sees
The house spins in the storm	the house falls	

7. Now that you have seen this part of the movie, please try to complete the summary below. Use some of the vocabulary that you have heard in this part of the movie.










angry	protect	knocked	pounded	cellar	destroy
run away	upset	adventure	decided	storm	wind

In this part of the movie, Miss Gulch came to Dorothy's house and she was _____. When Dorothy saw Miss Gulch, she was very upset because Miss Gulch said that she wanted to _____ Toto. Dorothy tried to _____ Toto but finally Miss Gulch took Toto away. Luckily, Toto escaped from Miss Gulch and returned to Dorothy. Because Dorothy was worried about Toto, she decided to _____ from home. Dorothy went and visited Professor Marvel. Professor Marvel told Dorothy that Aunt Em was very _____ that Dorothy left home. Dorothy heard this and she _____ to go back home. On the way home, a great _____ with lots of rain came and the _____ blew hard. Aunt Em and Uncle Henry went down into the _____, but Dorothy arrived too late. She went to the cellar door and _____ on it, but Aunt Em and Uncle Henry did not hear her. She went back into the house and the wind blew hard and lifted the house into the air. The window fell off and _____ Dorothy out.

Appendix E: Speaking: Musical Script

	Wizard of Oz	Wizard of Oz
	<p>Timman: The Wicked Witch must have put a spell on them! Oh this is terrible!</p> <p>Scarecrow: Let's carry them.</p> <p>(They try to pick up Dorothy and the Lion, but they're too heavy)</p> <p>Timman: Oh, they're too heavy! I think I'm going to cry...</p> <p>Scarecrow: Don't cry! Your face will rust!</p> <p>Narrator 2: Luckily, the good Witch Glinda was watching over the four travellers. Using her own good magic to fight the evil magic of the Wicked Witch, she sent snow to cover the poppies and wake Dorothy and the Lion.</p> <p>Tin man: Look, it's snowing!</p> <p>Scarecrow: They're waking up! Thank goodness!</p> <p>(They slowly wake up)</p> <p>Dorothy: Oh! What happened?</p> <p>Lion: (Stretches) I'm hungry! What's for breakfast?</p> <p>Timman: We'll tell you later. Let's get out of here, before the snow melts!</p> <p>(They get up. Timman and Scarecrow help support Lion and Dorothy. Scarecrow starts to explain what happened as they go offstage)</p>	<p>Scarecrow: (really scared now) We must get to the Wizard soon!! (Everybody runs and then the lights go down, but only for a very short time)</p> <p>Scene 6</p> <p>Characters: Narrator 1 Narrator 2 Dorothy Scarecrow Tin man Lion</p> <p>Narrator 1: The four hurried through the forest, and finally, they came out on the other side. They could see the Emerald City in the distance, on the other side of a field of poppies. But they didn't know that the wicked witch had put a spell on the poppies, so that anyone who breathed their perfume would fall into a hundred-year sleep...</p> <p>(Dorothy, Timman, Scarecrow, Lion enter on one side. They see the Emerald City on the other side of the field)</p> <p>Dorothy: Oh look! It's the Emerald City!</p> <p>Lion: It's so beautiful!</p> <p>Scarecrow: We're almost there! Come on, everybody! Let's go!</p> <p>(they start across stage. After a few steps, Dorothy and Lion start to get sleepy)</p> <p>Dorothy: Oh! I don't know what's wrong with me, but suddenly I feel very sleepy... (she slumps to the ground, asleep)</p> <p>Timman: Dorothy, wake up! This is no time to fall asleep. We're almost there!</p> <p>Lion: Gee, I don't know, fellas. (Yawns) Maybe this would be a good time to take a little nap. (He lies down and falls asleep, too)</p> <p>Scarecrow: Dorothy! Lion! Wake up! Oh my goodness! What shall we do?</p>
	<p>Section B</p> <p>Scene 7</p> <p>Characters: Narrator 1 Narrator 2 Wizard Dorothy Scarecrow Tin man Lion</p> <p>Narrator 1: And so, thanks to Glinda, the four travellers crossed the poppy</p>	<p>3</p>

Appendix F: Writing Portfolio: Chapter Timeline

		Date	No.
<p>But the poppies's small were poison and Dorothy and falled asleep.</p> 	<p>The Lion run away and the Tin Woodman and the Scarecrow started to carry Dorothy.</p> 		
<p>They found the Lion who falled asleep in the middit of the road.</p> 	<p>They carried Dorothy to a spot beside the river.</p> 		
<p>The Tin Woodman saw the wildcat who trying to kill such a mouse.</p> 	<p>He killed the wildcat. The mouse thanked for him and she is a Queen of the Field Mice.</p> 	Chapter 9	
<p>She called other mice and helped Dorothy. Dorothy thanked them.</p> 	<p>The Tin Woodman made the truck. And the mice carried the Lion and helped him too.</p> 		
<p>They thanked the mice and said good bye.</p> 	<p>They reached the Emerald City and they met the Guardian of the Gate. He give them emerald grass.</p> <p>Chapter 10</p>		

Appendix G: Writing Portfolio: Chapter Summary

Chapter 14

No.

Date

They geared toward to the East that's because they didn't know the road for the Emerald City. One day they lost our way. And they called the field mice and asked where the City. The Queen of the mice said them why you don't call the Winged Monkey of the Golden Cap. Dorothy found how to use it it is written into inside it. The mice run away because they are afraid of the Winged Monkey. Dorothy called the Winged Monkey and asked them to carry us to the Emerald City. The King of the Monkeys talked Dorothy why they have to obey the charm of the Cap on way to the Emerald City. They reached the City and thanked for the Monkey and said good-bye.



Appendix H: Writing Portfolio: Essay Using Unit Structures

ESSAY ☆☆

❖ If you could meet the Wizard of Oz, what would you ask him? why?

If I could meet the Wizard of Oz, I would ask him if there are dimensions of space or worlds which are not part of universe. If so, what to go there. If possible I want go there with everyone in the world.

Why would I want to do that? It's because I think this is because now, many very danger our things are happening on the earth. For example it is becoming warmer and warmer by CO₂, many forests are being cut down and war. There are food for the earth and people. And they were made by people. We have to have more responsibility and we have to think about what we can do for life on the earth.

If we can think about the importance of each other, we can do something for the earth.



Appendix I: Writing Portfolio: Character Sketch



CHARACTER SKETCH

INTRODUCTION

I like the Scarecrow because he is very kind and he makes an effort to become clever. For example, when the travelers are in danger, he always thinks how to escape. I want to be a hard worker like him.

BODY PARAGRAPHS

He is a scarecrow and he was made with straw. His eyes, nose and mouth were drawn by a farmer. And he can't eat. His personality is very kind and gentle. He can think about other people. He thinks that he is foolish because he was no brains but the other characters don't agree because he makes an effort to become clever. For example, when the Kalidoch tried to kill the travelers, he got a good idea and saved them. And the other travelers trust him and they think that he is real clever. I think that, too. He is very nice and I like him very much.

CONCLUSION

The Scarecrow is an important character in the story and other characters too. I think that if a character back, this story will not be made up. Everyone is different from each other except and have their own characters. And they each other and know each other strong points and weak points. They are very good friends.